



# BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

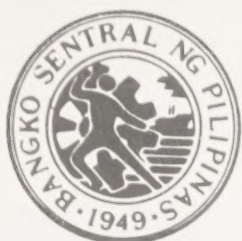
VOL. IV NO. 3

JULY 1977









# BARRILLA

## THE CENTRAL BANK MONEY MUSEUM QUARTERLY

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VOL. IV

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Our cover features a veritable zoo as this issue focuses on "Animals on Coins", the latest fad among topical coin-collectors. Cover design by Domingo A. Arcos, Jr.

## Editorial

*Barrilla* takes pleasure in presenting to its readers in this issue an article on animals on coins written by Master Kevin Go Belmonte, a 14-year old collector. The editors were delighted when they received a manuscript that turned out to be of such high quality. It equals, and perhaps even surpasses, many contributions submitted by adult writers.

The article also highlights the solid and longer-lasting benefits from a serious approach to coin collecting (or the collecting of almost any worthwhile thing, for that matter). By his interest in the topic of animals on coins, Master Belmonte has shown that one can deepen one's knowledge not only of numismatics but also of zoology and geography.

This should be a useful reminder to other collectors. Those who look only at the cost and investment potential of coins are missing out on the most important things that numismatics has to offer. To twist an Oscar Wildean aphorism, they may know the prices of all coins, but the value of none of them.

We welcome Master Kevin Go Belmonte to the ranks of *Barrilla's* contributors, and confidently expect that we shall be hearing more from him in the future.



# MARCELO H. DEL PILAR

by Justina S. Ocampo\*

**I**n the Philippines the nineteenth century was a period of very significant happenings. Nationalism, having gained a foothold, had inspired a rapid succession of events of vast historical importance; to wit, the Propaganda Movement, the founding of the Katipunan, and the Revolution of 1896. Out of these events there emerged a number of dedicated Filipino men and women whose sacrifices for their country's welfare made possible the declaration of Philippine independence before the close of the century. One of such men was Marcelo H. del Pilar whose intense nationalistic spirit became the strongest motivation behind the Propaganda Movement.

A peaceful campaign which was mainly centered in Spain, the Propaganda Movement was intended merely to obtain reforms that would improve the conditions prevailing in the Philippines at the time. The propagandists' or reformists' demands included the following: granting of individual liberties to the Filipino people, representation in Spain's lawmaking body, change from the mili-

tary to the civil form of government, limitation of the powers of the Spanish Governor-General, filling up of the offices of the Philippine government on the basis of competitive examinations, and expulsion of the friars or, at least, secularization of the Philippine parishes. Separation from Spain, however, was not among their aims. On the other hand, it was assimilation or annexation of the Philippines with Spain that was advocated in the anticipation that this would automatically elevate the status of the Filipino people from subjects to nationals of Spain who would be entitled to the rights and privileges granted to Spanish nationals. Del Pilar's wholehearted dedication to this campaign, notwithstanding, the Propaganda Movement failed and henceforth Filipino nationalism had to assume another nature in the form of a revolutionary society known as the Katipunan. Nothing has been ascertained about Del Pilar's exact role in the initiation of the Katipunan beyond the fact that he received and approved the statutes of the society. A new nationalist leader, Andres Bonifacio, appeared on the forefront of this separatist movement, but it was Marcelo H. del Pilar to whom the Spanish Gover-

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\*Professor of History in the University of the Philippines.



nor-General, Ramon Blanco, referred as "the real soul of the separatists".

Marcelo H. del Pilar was born on August 30, 1850 to a middle class family of barrio Kupang in the province of Bulacan. He was the ninth among ten children of Don Julian Hilario del Pilar (the last name having been derived from Marcelo's paternal grandmother in accordance with a decree of 1849) and Doña Blasa or Blastica Gatmaytan. Through his mother Marcelo inherited a noble ancestry as indicated by the prefix *Gat* in her family name. His father though possibly not of noble origin, had held certain positions in the Spanish colonial government, namely, as *gobernadorcillo* for three elective terms and also as *oficial de mesa* of the *alcalde mayor* of Bulacan. It seems obvious that his association with the colonial government became the basis for the honorific title attributed to Don Julian. The del Pilars owned some agricultural lands and several fishponds which enabled the family to provide for the education of its children, one of whom became a priest.

Marcelo's earliest educational stint had been under a certain Mr. Flores. Later he enrolled at the Jesuit College of San Jose from where he eventually

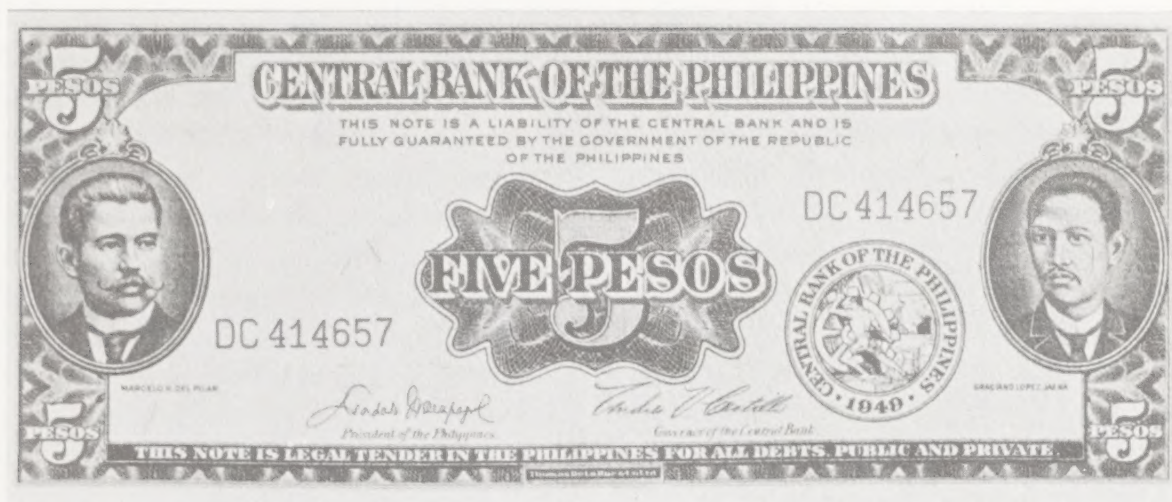
transferred to the Dominican University of Santo Tomas for the study of law. Even as a student del Pilar already manifested a reactionist's temperament, irrepressibly hostile to any act of injustice or oppression. For this trait he suffered eight years delay in his legal studies when he was in his fourth year and was thus unable to graduate before 1880.

The incident which stirred del Pilar into active nationalism was the Cavite Mutiny of 1872. About two hundred Filipino soldiers rose up in arms in Cavite against the unjust policies of the incumbent Governor-General. As part of the suppressive measures undertaken by the Spanish colonial government, the priests, Burgos, Gomez and Zamora, who were suspected as the instigators of the affair, were executed. Besides, a large number of other Filipinos including del Pilar's priest-brother, Fr. Toribio, were deported to the Marianas Islands for allegedly having given support to the mutiny. The Cavite Mutiny became, for the Spanish authorities, a convenient excuse for reenforcing the powers of the friar curates in the administration of the Spanish colonial government in the Philippines. Their political prerogatives were vastly expanded especially in the local government where they gained direct authority over the natives. Embittered by the unjustified reactions of the Spaniards to the Cavite Mutiny, del Pilar was moved to undertake a crusade for reforms. Henceforth, he dedicated himself for the rest of his lifetime working for the betterment of the political conditions in the Philippines, a struggle which he tried to pursue even under the most distressing circumstances.



50-¢ coin issued from 1967-74





5-Peso CB banknote, now demonetized with bust portrait of M.H. del Pilar on the left side.

To launch his crusade, del Pilar embarked on an oral propaganda which was basically intended to strike at the unmindfulness of his countrymen and to sensitize them to Spanish misrule in the Philippines. He penetrated every place to be able to share his feelings with all — the caciques, the masses, and even the students. He frequented plazas, cockpits and other well-patronized amusement centers. He sought popular gatherings such as the townfiesta, the *dupluhan*, the *bugtungan* and the *dalitan*. Del Pilar's experience in these gatherings gave him the idea of improvising dirges, riddles and even prayers to be used as media for exposing the abuses of the colonizers. Being a lawyer, he saw the courtroom as another fertile ground on which he could disseminate his nationalistic preachings among the court personnel. Enthused by his deep love for his country and its people, del Pilar endured the difficulties of barrio trips to propagate his thoughts and feelings among

the barriofolk. From such simple beginnings del Pilar's nationalistic activities in the Philippines culminated in the founding of the Junta de Propaganda which indicated the emergence of organized effort to protest against Spanish excesses, and which was appropriately referred to as "the first political group that ever existed in this country".

Del Pilar's efforts did not remain confined to oral propaganda. In 1882, he founded the first nationalistic news paper, *Diariong Tagalog*, in Manila. Under various pennames, such as *Plaridel*, *Dolores Manapat*, *Piping Dilat*, *Carmelo* and *Kupang*, he authored many anti-friar writings that were mostly in the form of satirized Tagalog prayers and verses. Jointly with two other well-known Tagalog writers of Bulacan, del Pilar very skillfully compiled the satirized prayers into a catechetical pamphlet entitled *Dasalan at Toksohan*, a revolutionary version of the Spanish Christian primer or *Catecismo*. Another basic



religious reading material, the *Pasion*, was similarly interpreted under the title *Pasiong Dapat Ipagalab Nang Puso Nang Tauong Babasa*. In these and in many other pamphlets which were circulated especially in the Tagalog provinces, the abuses, extortions and exploitations of the friars were denounced.

For his nationalistic involvements, del Pilar could not have escaped the suspicions of the Spaniards. He was branded a filibuster, nay, the chief agitator against the Spanish civil and religious personnel in the Philippines. Native meetings and demonstrations in Bulacan which were held without official sanction were considered as gestures of anti-Spanishism and were blamed on del Pilar. To him also were attributed slanderous writings and inflammatory utterances against the Spaniards, as well as the circulation of anti-Spanish publications. Moreover, he was suspected of having influenced the defiant attitude of some principal residents of Malolos against the representatives of Spain in that town. As indications were becoming more and more obvious that del Pilar had antagonized both the civil and the religious elements of the Spanish community in the Philippines, he was constrained to depart quietly for Spain on October 28, 1888, two days before the official order requiring him to transfer residence was signed.

In Spain, where a freer regime prevailed, del Pilar's propaganda activities were directed especially to the Spaniards for the purpose of making them aware of the sufferings of the Filipino people engendered by Spanish maladministration, and of their needs and legitimate

aspirations, so that these may be discussed in the Spanish Cortes. He tried to win his way into favor with liberal Spaniards including friars, appealing to various Spanish factions for sympathy and cooperation. At a banquet which he attended, he tried to influence the liberal party to include Philippine representation in the Spanish Cortes in its platform. He was very active in the Spanish-Filipino Association, being the head of its political section. This society, organized in Madrid and composed of Filipino nationalists and their Spanish sympathizers, sponsored the nationalists' desired reforms.

Del Pilar conducted the propaganda campaign also through masonry in the belief that its members were most capable of understanding the problems confronting the Philippines and the needed remedial measures. He served as the master of La Solidaridad lodge in Spain and inspired the formation of lodges in the Philippines among which were Ku-pang and La Modestia. In all their meetings the masonic lodges discussed suitable reforms for the Philippines and formally gave their support to resolutions advocating reforms.

It was, however, through his political and other propaganda writings that del Pilar rendered the most valuable service to the Propaganda Movement in Spain. Many of them were editorials and sundry articles written for *La Solidaridad*, the Filipino Nationalists' fortnightly organ of which del Pilar became the second owner and editor. He also wrote various nationalistic essays and articles for other Spanish newspapers, such as *El Diario*, *El Pais*, *La Publicidad* and *El Diluvio*.



His anti-friar writings, especially *The Monastic Sovereignty in the Philippines*, capped his journalistic efforts for the Propaganda Movement.

Inspired by the thought that, hopefully, the Propaganda Movement might be a success and thus render unnecessary a separatist war, del Pilar persevered in

# La Solidaridad

## Quincenario democrático

AÑO I

BARCELONA 15 FEBRERO DE 1889

NÚM. I

### PRECIOS DE SUSCRIPCIÓN

En España, trimestre . . . . . pes. 0.75  
En Ultramar y Ultramar . . . . . 1.25

### REDACCIÓN Y ADMINISTRACIÓN

Plaza del Buen Suceso núm. 5, 1.º

Contenidos y anuncios a pre-  
cios convencionales

Número sueto: 15 cént.

### NUESTROS PROPÓSITOS

Faltáramos a un deber, el más elemental de cortesía, si al comienzo de nuestras tareas no tributásemos, ante todo, saludo sincero a toda la prensa española en general, y a la barcelonesa en particular, confiados que acogerán con amor y benevolencia nuestra modesta publicación.

En tiempos como los nuestros, habiendo periódicos para todos los gustos, Revistas para todas las inteligencias, no cabe decir que venimos en el estado de la prensa a llenar un vacío; sólo pretendemos, reclamamos, un lugar entre sus filas para compartir con ellos los sinsabores del combate, las fatigas de la lucha que, sin tregua, sostiene con denodado esfuerzo el periodismo español.

Modestas, modestísimas, son nuestras aspiraciones. Nuestro programa, por demás sencillo, sencillísimo es: combatir toda reacción, impedir todo retroceso, aplaudir, aceptar toda idea liberal, defender todo progreso; en una palabra: un propagandista más de todos los ideales de la democracia, aspirando que impere en todos los pueblos de aque-  
nde y allende los mares.

Los fines, pues, de LA SOLIDARIDAD están definidos en recoger, recopilar, las ideas re-  
dentoras que diariamente se vierten en el campo de la política, en los terrenos de las ciencias, artes, letras, comercio, agricultura e industria.

También discutiremos todas las cuestiones que se refieran a intereses generales de la nación, buscando soluciones en sentido altamente nacional y democrático.

Las provincias españolas de Ultramar encontrarán en LA SOLIDARIDAD un decidido apoyo en sus justas y legítimas aspiraciones; un órgano que refleje sus necesidades, dando a conocer, para que se remedien, los males que a aquellos apartados pueblos afligen.

Tratará con criterio eminentemente expansivo los problemas políticos, económicos, que nublan al cielo cubano y puertorriqueño.

Sin contemplaciones, pero sin apesona-  
miento, hará evidente la gangrena que co-  
rroe a aquellas sociedades, toda suerte de  
inmoralidad que se cometa en la administra-  
ción de justicia, económica y gobierno de  
nuestras preciadas Antillas, cuyo presente y  
porvenir preocupan a todos los partidos y  
gobiernos.

Su programa, pues, político respecto a los  
pueblos de Ultramar no está circunscrito a  
ningún sistema, a ninguna escuela cerrados.

En cuanto a Filipinas, siendo aquellas  
islas las más necesitadas de amparo, care-  
ciendo como carecen de representación en  
Cortes, consagraremos preferente atención,  
cumpliendo así con un deber patriótico, a la  
defensa del interés democrático en aquellas  
islas.

Aquella población de ocho millones de almas  
no ha de ser, no debe ser patrimonio exclu-



maintaining its activities to the extent that his financial and physical capabilities would allow him. Unfortunately, Spain remained indifferent and even upheld the anti-reformists' claim that the Filipinos were undeserving of their demands, accusing them of incompetence, ignorance and indolence. Disappointed of Spanish reaction and of his rapid physical deterioration, he finally wrote to his family about his desire to return to the Philippines "to fight like a soldier". He realized that the problems of his country could not be resolved peaceably and that the only possible way of attaining the goal was through the violent method of revolution. In February, 1896, he and other Filipino nationalists left for Barcelona on their way home, but his illness worsened so that the voyage had to be postponed. On July 4, 1896, at the age of approximately 45, del Pilar died a destitute and very unhappy man.

It is significant to note that Marcelo H. del Pilar, in life, not only rendered so much for the cause of the Propaganda Movement but also exemplified an extraordinary character that is worth emulating. For instance, behind his tremendous anti-friar writings he remained a deeply religious man frequently in communion with God through sincere prayer. That he tried to be close to God not only when he needed relief from his sufferings is revealed in the following words of a Tagalog poem which he wrote: "Ituro sa iyo ang utang na loob sa nagkakandiling maawaing Dios; matuto ka naman sumamba't umirog puso mo sa kanya'y huwag makalimot." Also despite his unwavering attitude of hostility

against injustice, del Pilar harbored no resentment for the doer, not even for those who considered him an enemy. For the traitorous behavior of some of his countrymen, he would readily find some justification such as what appeared in a letter he wrote in Spain in reaction to the news about the burning of his house. He wrote: "But if they have used some countrymen of ours for that misdeed, I trust he was led astray by involuntary blindness, because I cannot believe that the person who betrays me can go to such an extreme if he knows how much I think of him." Del Pilar no doubt hated sin but not the sinner. Lastly, despite the heavy pressure of propaganda work, he was always a very much concerned and thoughtful family man. Indeed, one of his greatest sufferings in Spain was the mental anguish caused by his separation from his wife, Marciana del Pilar (his first cousin whom he married in 1878), and his daughters, Sofia and Anita, the only ones among his several children who survived. He suffered many nights in deep longing for them even while he wrote regularly, missing only when he could not afford stamps. His love for his family often tempted him to desire to return home, yet the same love would restrain him for fear of provoking the Spanish authorities to inflict harm upon his family.

As a tribute to this man who had done so much for the Propaganda Movement, his image has been inscribed on our fifty-centavo coin, a very appropriate step which the Filipino nation has taken in order to manifest its regard for a truly dedicated Filipino that Marcelo H. del Pilar had been.



# The Leper Colony Currency of Culion

by Gilbert S. Perez

Reprinted from *Numismatic Notes and Monograph No. 41*, American Numismatic Society, New York, 1929

**T**he interest of the people of this country during the past year has been directed to the condition of the sufferers from leprosy in the Philippine Islands, through a successful campaign for funds to aid the doctors charged with stamping out this terrible disease. There is every reason to believe that a few years will see great changes there, and that after the efforts now to be instituted shall have achieved their high aim, there will come a time when the currency used in Culion will have become another of the records of bygone things whose facts and whose past are called to mind by coins the intrinsic value of which is far surpassed by their historical significance.

Nothing will bring to the mind of the outside world the absolute isolation of the leper patients of Culion so vividly as the currency which the Philippine Government has issued for the use of the inhabitants of that lonely island in the China Sea. In that spot about 5,300 patients await the time when death shall have made an end to their suffering or medical skill afforded them the much

desired negative test which restores them to their homes and to their loved ones. Strangely enough in 1923, of the 34 who were released from Culion, three decided to remain in the colony. Perhaps it was because they foresaw the glances of fear and horror they would receive from friends and neighbors when they returned to their homes, officially cured but still carrying with them the stigma of the living death from which they had recently escaped.

The most extensively used drug in Culion is the iodized ethyl ester which may be considered as the standard compound for fighting the disease. If treatment is taken shortly after the appearance of the symptoms, the chances for recovery are very bright. During 1922, more than 500 were declared negative, of which 292 were paroled or discharged and the rest kept under a two-year period of observation. Leprosy is no respecter of persons and the patients on the island include ex-governors, lawyers, doctors, teachers, and men of wealth as well as laborers.



Although the Culion Leper Colony was established in May, 1906, the first issue of coins was not placed in circulation until 1913. This issue was struck in aluminum in the die establishment of Frank & Co., Manila. The design is a simple one, the coins resembling the ordinary hacienda token. On the obverse is the caduceus; around this is the legend "Bureau of Health," with the date 1913 between two stars. On the reverse appears the value numeral surrounded by the legend "Culion Leper Colony Philippine Islands." The denominations struck were the 1/2-centavo, 1-centavo, 5-centavo, 10-centavo, 20-centavo, and the peso all made of aluminum.

The second issue (1920) of similar design and also struck in aluminum comprises the 10-centavo, 20-centavo and

peso. These were coined at the government mint at Manila.

As aluminum deteriorates very easily in a tropical climate, and because of the corrosive effect of the disinfectants in use, it was found advisable to change to an alloy of copper and nickel for this currency, the proportion being 75% of copper and 25% of nickel.

The third issue consists of the twenty-centavo of nickel and one-peso pieces struck in nickel bronze; it was instituted in 1922.

In 1925, a radical change was made in the design and the coins now have the appearance of a regular currency. The obverse shows the bust of Dr. Jose Rizal, the Filipino patriot who was executed in Manila in 1896: the reverse the new seal of the Philippine Health Service. One



First leper coin issues, 1913.





20-¢ and 1-P coins of 1922.

denomination only, the peso, was struck by the Philippine Mint.

In 1927, one-centavo and 5-centavo pieces were minted. The effigy of Mabini was used in the one-centavo piece and that of Rizal in the five-centavo piece. While these coins were being struck at the Manila mint, the die of the one-centavo piece was broken and had to be replaced. Nearly all of these coins were defaced and melted and a new die made. The last die was less carefully executed – it shows only one button on the coat instead of the two buttons of the broken die.

In 1925, Director of Health Fajardo recommended that the special coins in circulation at the Culion Leper Colony be adopted for the inmates of the Manila Leprosarium. Insular Auditor Wright objected on the ground of illegality. He said, however, that should the Attorney General rule otherwise he would be perfectly willing to abide by the decision. On April 20, 1926, Attorney General Jaranilla announced his opinion that Director Fajardo's plan would not violate Section 13 of Act No. 1754 which

prohibits the use of tokens. Two thousand 10-centavo pieces and 1,500 of the peso pieces of the third issue were transferred from the Culion Leper Colony to the San Lazaro Hospital. On October 23, 1926, 2,000 of the 10-centavo and 1,500 of the one-peso of the third issue were transferred from Culion to San Lazaro. On August 12, 1927, 10,000 of the new one-centavo piece and 6,000 of the new five-centavo piece were issued to the San Lazaro Hospital.

The Mint and Health officials did not take cognizance of the similarity in size between the regular five-centavo nickel and the one-centavo leper coins and it is not uncommon to find in circulation, a leper colony one-centavo piece which has netted the inmate of San Lazaro a profit of four centavos. It is, therefore, very probable that these will be recalled and a coin of different size issued by the Health Bureau and the Philippine Mint.

On July the first, the following regulations governing the use of special Culion coins were issued by the Bureau of Health:





1-P issue of 1925 with Jose P. Rizal on the obverse, the first time a Filipino hero appeared on a Philippine coin.

### **"PHILIPPINE HEALTH SERVICE CULION LEPER COLONY"**

#### **Regulations Governing The Use Of Special Culion Currency**

"As a sanitary measure and with a view to stopping the circulation of special currency at present observed among the non-lepers in Culion and elsewhere who have commercial dealings with the inmates of the Colony; and also the circulation of the Philippine currency inside the Colony proper, the following regulations are hereby issued to take effect July 1, 1925:

(1) In all money transactions in the non-leper settlement, only the Philippine currency shall be used.

(2) In the Colony proper, the legal currency shall be the special currency, commonly known as "leper money," expressly made for the exclusive use of the inmates thereof.

(3) All non-lepers having special currency in their possession should exchange same for Philippine currency at the office of the Disbursing Officer

during work days (except Sundays and legal holidays).

(4) All those inmates having Philippine currency in their possession should exchange same for special currency at the Culion Store in the Colony proper during the work days (except Sundays and legal holidays).

(5) All exchanges shall be made at par value.

(6) The use of Philippine currency for the payment of any kind of transaction, commercial or otherwise, to the inmates themselves or to non-lepers, is not permitted inside the Colony proper. Likewise, the circulation of special currency in Balala, Jardina and Culaño is strictly prohibited, said circulation being absolutely confined within the Colony.

(7) Any non-leper vendor desiring to sell merchandise to the inmates, such as foodstuffs, building materials, etc.

shall first obtain the necessary permit to do so from the Chief of the Colony, or his authorized agent, which permit may be issued him with the understanding that such vendor shall strictly comply with the existing regulations governing currency.

(8) All payments from such commercial transactions with the inmates shall be made in special currency which should be deposited with the authorized representative of the Disbursing Officer to be found at the gate, who shall issue a receipt for the amount received. This receipt may be presented at the Office of the Disbursing Officer for exchange with Philippine currency.

(9) The Chief of Police and his agents should see that provisions of these regulations are strictly complied with. They are empowered to arrest or to report to the proper authorities any person violating any of the provisions hereof.

(10) Any person found violating any of the provisions of these regulations shall be punished by a fine of not more than FIFTEEN PESOS (15), or imprisonment not to exceed ONE MONTH, or BOTH.

JACOBO FAJARDO  
Director of Health

Approved:

E.A. GILMORE  
Secretary of Public Instruction

The Japanese government has made a special study of the Culion Leper

Colony and has established a similar colony in Japan. All of the rules and regulations pertaining to the Culion colony have been adopted by the Japanese government in the administration of the Japanese Leper Colony.



1-¢ and 5-¢ issues of 1927 featuring Apolinario Mabini and Jose Rizal on their respective obverses.



10-¢ issue of 1930 with Andres Bonifacio on the obverse.



## LEPER COLONY CURRENCY

### NUMBER OF COINS MINTED

First Issue – 1913	Denomination	Pieces	Pesos
	1/2-centavo	17,000	85
	1-centavo	32,500	325
	5-centavo	6,600	330
	10-centavo	6,600	660
	20-centavo	10,000	2,000
	1-peso	8,600	8,600
Aluminum – Struck by Frank & Co., Manila			
Second Issue – 1920	10-centavo	20,000	2,000
	20-centavo	10,000	2,000
	1-peso	4,000	4,000
Aluminum – Struck at the Philippine Mint			
Third Issue – 1922	20-centavo	10,155	2,031
	1-peso	8,280	8,280
Nickel Bronze – Struck at the Philippine Mint			
Fourth Issue – 1925	1-peso	20,000	20,000
Fifth Issue – 1927	1-centavo	30,000	300
	5-centavo	16,000	800
Nickel Bronze – Struck at the Philippine Mint			

There are two varieties of these 1927 coins, one is well executed with the legend “For a healthy nation” in the ribbon under the seal of the Bureau of Health. In the new die of this issue the ribbons show no inscription.



# “Them were the Days!”

## PRICES OF PHILIPPINE COINS IN 1945

Ed's Note: To inform present day collectors on how Philippine coins have performed price-wise over the last three decades, *BARRILLA* is reprinting below U.S. prices of Philippine coins as published in *The Coin Collector's Journal*, May – June 1945.

### CHARLES IV

#### Copper

Type – Crowned lion. R Arms

1. Quarto 1803-1807 . . . . . \$ 2.50

### FERDINAND VII

#### Copper

Type of preceding reign

2. Quarto 1817-1831 . . . . . 2.50

3. Octavo 1820-1830 . . . . . 5.00

4. Quarto 1823. Bust r. R Arms  
divide 1-Q . . . . . 5.00

5. 2 Quartos 1834. New lion  
R Arms divide 2-Q . . . . . 5.00

6. Quarto 1834. Similar 1-Q . . . 2.50

### ISABELLA II

#### Gold

Type – Laureated head 1. R Arms

7. 4 Pesos 1861-68 . . . . . 20.00

8. 2 Pesos 1861-68 . . . . . 10.00

9. 1 Peso 1857-68 . . . . . 5.00

#### Silver

Type – Laureated head r. R Arms

10. 50 Centimos 1865-68 . . . . . 3.00

11. 20 Centimos 1864-68 . . . . . 2.00

12. 10 Centimos 1864-67 . . . . . 1.00

### Copper

Type – Crowned lion. R Arms  
divide 4-Q

13. 4 Quartos 1835 . . . . . \$10.00

14. 2 Quartos 1835 . . . . . 5.00

### ALFONSO XII

#### Gold

Type – Bare head 1. R Arms  
between pillars

15. 4 Pesos 1882 . . . . . 35.00

#### Silver

Type – Bare head r. R Arms

16. 50 Centimos 1881-85 . . . . . 2.50

17. 20 Centimos 1880-85 . . . . . 1.50

18. 10 Centimos 1881-85 . . . . . .75

### ALFONSO XIII

#### Silver

19. Peso 1897. Head 1.  
R Arms . . . . . 2.50

## COUNTERMARKED COINS

Necessitated by the large trade with the West Coast of South America.

Listed in the probable order of their issue.



## CHARLES IV

21. Dollar countermarked M R.  
Usually found on the 18th  
century coins, particularly  
the crude Potosi dollars . . . 10.00

## FERDINAND VII

22. Dollar countermarked with  
arms of Spain and inscrip-  
tion — HABILITADO POR  
EL REY N.S.D. FERN.VII.  
On reverse center — MANILA  
1828. Wide serrated border  
part of countermarked evi-  
dently to cover original  
legends . . . . . \$10.00
23. Dollar, Similar but counter-  
mark is MANILA 1830 . . . . 25.00
24. Dollar countermarked with  
shield of arms only on ob-  
verse and MANILA 1828 in  
center of reverse. Without  
wide countermarked border . 5.00
25. Dollar countermarked F. 7.<sup>o</sup>  
crowned in small circular  
indentation . . . . . 5.00

## ISABELLA II

26. Dollar countermarked Y. II.  
crowned in similar indenta-  
tion . . . . . 3.50

The two preceding countermarks are found on nearly all South and Central American dollars of the period. A few smaller silver coins have been seen with these countermarks as well as some gold pieces. The latter are very rare.

## PATTERN COINS

### ISABELLA II

#### Silver

- P1 5 Pesetas 1855. Bust r. R.  
FILIPINAS PLUS UL-  
TRA.  
Value in wreath . . . . . 20.00

#### Copper

- P2 2 Centavos 1859. Date  
crowned in inner circle.  
R FILIPINAS PLUS UL-  
TRA.  
Value — 2 Cs. in circle . . \$2.50
- P3 20 Reaux (Reales) 1859.  
Pattern for gold coin  
from Paris mint . . . . . 3.50
- P4 40 Reaux 1859. Similar . . . 5.00
- P5 80 Reaux 1859. Similar . . . 5.00

## PROCLAMATION COIN

- PR1 2 Reales 1834 . . . . . 10.00

If you have always felt that your coin money should be devoted to coins, try spending some of it on numismatic books, and you may find an entirely new vista of numismatics at your feet. If you have collected only medals for many years, try a few specimens of paper money, transportation tokens, or anything else. You will always find that there are some items which are on the border between your series and the next. Take the bridge; step across, and enjoy a new numismatic life!

. . . . . *The Numismatist*, September, 1940

### GUY DAVIS

#### A Collector's Notes on Paper Notes

by Doris G. Nuyda

**O**ur first 'meeting' with Guy Davis was via the July 1975 issue of this Journal.

In that issue, there appeared a transcribed interview with Undersecretary of Agrarian Reform Ernesto Valdes concerning his participation in the printing of guerrilla notes in Cagayan during the Japanese occupation.

The interview, carried out in a question and answer method, was handled by the *Barrilla* editor and some members of the Philippine Numismatic and Antiquarian Society, among them Guy Davis, a PNAS director and *Barrilla* editorial adviser.

Reading through, we learned that it was Mr. Valdes who had taken charge of printing the notes, drawing some of their designs himself. As he would embellish his story of the notes with accounts of guerrilla experiences, one of his interrogators would always bring him back to the main topic of the notes. That interrogator was Guy Davis whose eagerness to get to the core of the subject at hand was clearly evident in the published interview.

When recently (two years exactly since that first 'meeting'), we finally



met face to face for another interview — this time with him as subject — we were to understand why the eagerness and the impatience.

As a numismatist, Guy Davis' specific interest is paper money. Coins hardly ever change, he once remarked. They are almost always round and their number is limited, and for a latecomer to the hobby like himself, there are hardly any surprises left, he thinks.

Paper money, on the other hand, offers more diversity. There are more of



them to collect, and uncatalogued ones may still be expected to crop up to sustain a new collector's interest. There is simply much more to study and look for, according to him, when dealing with paper money.

He does maintain a small collection of coins, however. After all, he began with coins, branching out to paper notes only after a colleague in the PNAS suggested it.

He soon found out that paper money was indeed a truly interesting aspect of numismatics. He then began catching up on forgotten history lessons, the better to understand the whys and wherefores of the paper currency that came his way.

His present collection is composed for the most part of military notes, particularly from World War II. He is also gathering those from World War I as well as those from other campaigns. As a matter of fact, his field of interest covers all notes that passed for money at one time or another.

He trades and buys a lot, for another advantage of collecting paper money, Davis observes, is that since there are still a lot of them around, they're comparatively easier to acquire and at lower rates.

Numismatics entered Davis' life only 10 years ago. As manager of the family rice farms in Nueva Ecija, he faced perennial farm problems, the greatest of which was that of the tenants. In search of some diversion to help him forget, no matter how briefly, he decided to take up coin collecting, having earlier read literature on the subject.

Since then, of course, there has been martial law and the land reform decrees

have permanently solved his tenancy problems. But he is too far gone in his numismatics career to leave it now. He indulges in his hobby today for pure pleasure and no longer as therapy.

He has an extensive collection of U.S. military scrip. His interest in U.S. notes is not surprising, considering that he is an American citizen (son of a Filipino mother and an American father) who, during the war experienced life inside the internment camp at UST.

The earlier printings of those U.S. notes carried vignettes of women's faces. The faces are unidentified, and what's more many of the ladies sported hair-dos too ornate to determine what they represented or symbolized. At any rate, the pretty faces make military note-viewing an entertaining pastime.

But the era of the pretty face seems to have passed however, for more recent issues of the notes carry vignettes with military motifs, such as heads of men in the different branches of the U.S. armed forces.

Davis particularly enjoys reviewing those notes issued during a military occupation. They reveal how a conquered people try to turn the tables on their conquerors through their money. There is the Chinese one-Yuan note issued during the Japanese occupation of China which shows the picture of a Chinese gentleman with fingers raised in the familiar obscene gesture. The same picture appears on other denominations as well, each one obviously an insult to the enemy. The fact that they circulated indicates that either the 'conquerors' chose to ignore the affront or they simply



Mr. & Mrs. Davis with Mrs. Nati Basso (extreme left) at a bourse table during the First PNAS National Convention at the Aurelio Hotel in 1974.

were not aware of the picture's implication. Today, these pieces of curious currency are called "obscene notes".

The French had their own form of monetary harassment, according to Davis. Certain military notes issued during the German occupation of France in the last war, reproduced a famous painting of a laborer. At first glance, that is all there is to see — the painting. But a closer scrutiny of shadings and details shows the head of what appears to be a vampire or a buffoon, the meaning of which in German meant 'bastard'. Again, it was an attempt to insult the enemy which may or may not have been ignored.

Little footnotes like these are what

makes collecting doubly pleasurable to Davis — and obviously to other paper money collectors like him.

Of course, once in a while, other pieces come into his possession that provide him with humorous moments also — like the Philippine silver peso with its standing lady stripped off her flowing gown by some clever carver to show a voluptuous figure.

It is perhaps a piece more appropriate for a girlie magazine than a serious numismatics collection. But the transformation of the gown is so expertly done, and the silver peso still a silver peso, that its inclusion must certainly add spice to the collection.





# ANIMALS ON COINS

by Juan Kevin Go Belmonte

The author is a fifteen-year-old high school junior at Xavier School in San Juan. He maintains a good scholastic record, but finds time for basketball, tennis, chess, and, of course, his hobby. In the APO Philatelic Society silver jubilee exhibition in 1975, Kevin was awarded First Prize for the Best Junior Entry. His winning theme: Animals on Stamps. He is the son of PNAS Director Sonny Belmonte, past world president of Jaycees International, and Betty Go-Belmonte, publisher of the Fookien Times Philippines Yearbook.

**Y**oung and veteran collectors alike will find fauna on coins a fascinating and worthwhile collecting theme. If I don't sound like a veteran, it is because I fall under the young collectors category in more sense than one. I started collecting at 14 and that was only last year.

No other subject has so varied and widespread a range in coins. From ancient times to the present, in issues of virtually all countries whatever may be their political, economic, or social complexion, animals, fishes, and birds, real and imaginary, have appeared.

And, of course, the animal kingdom itself is well represented in coins. From aardvark to zebra, from bee to elephant, from small bongo fish to dolphins, from the tiny titmouse to giant ostriches,

all have made, at one time or another, their appearance in the world of coins.

Knowing that I collect animal stamps, my father one day brought home a handful of coins featuring animals on them. As I looked the lot over, making mental references to stamps which had the same animals on them, my interest was kindled. There were the kangaroo of the Australian penny, the eagles in various poses on U.S. coins, and even a turtle on a Fiji coin.

I was very cautious at first because I thought these coins must be hard to come by, or, even worse, must cost a lot of money. But when my father explained that he got all of them from the junk piles of coin dealers in Quiapo, in some cases for as cheaply as 50 centavos each, I started to seriously consider collecting them.

Somewhere along the line, perhaps when I got a handsome brass 5 Kroner coin dated 1944 from Greenland with a stately polar bear on it, or when my parents brought home a 1966 mint set of the animal coins of Ireland from their visit to Dublin, I became completely captivated. I now have about 160 coins featuring fauna, and I certainly look forward to obtaining in time the handsome issues that are currently coming out, such as the beautiful Conservation Series brought out in silver and gold by several participating countries to raise a fund to protect endangered wildlife.

I have found animal coins very informative. From the type of fauna that appear on them, they give us an idea of the geography and climate in the issuing countries. It is not difficult to imagine the forests of Uruguay or the tall grasslands of East Africa from seeing the jaguar on the former's 1942 peso coin, or the lion on the latter's one shilling coins which appeared from 1921 to 1952. Or the rocky heights of the Andes mountains, from the giant condors shown on Chile's coinage.

Some of them arouse tremendous curiosity. You just have to satisfy your appetite for interesting facts about the native fauna of Australia which, like the kangaroo, platypus, flying mouse, frilled lizard, and lyrebird, exist nowhere else on earth, after you have held a set of Australia's decimal coinage featuring them.

For sheer variety, animals on coins are unequalled. Ever heard of the now-extinct Dodo bird? Mauritius had it on its independence commemorative crown in 1971. Or the Barbary ape, Europe's

only ape? It is shown on the 1971 Gibraltar crown. Similarly, you will find such uncommon creatures as the gnu, on the South African cent; the tuatara, the only surviving member of a reptile group dating from the Mesozoic era, on New Zealand's current 5-cent piece; the Bird of Paradise on the German New Guinea coins (in fact, the 1894-A 5 Mark silver piece may be the most beautiful animal coin ever minted); the peacock on the Burma rupee, the buffalo on the U.S. nickel, the seahorse and the lionfish on the Singapore coins, and the moose on the Norway 5 ore piece. Guatemala's modern coins usually have a representation of a unique bird known for its long tail, the quetzal, which has also given its name to that country's monetary unit.

Some animals have appeared on the coinage of many countries. Eagles, for one, probably because they symbolize power and authority. Another is the elephant which is shown on the coins of various African countries like Liberia, Somalia, Swaziland, Ivory Coast, and Malawi. Its best representation to me is the 6-sided brass 2-Franc coin issued in the Belgian Congo in 1943. The figure of the behemoth is so lifelike you could almost imagine it preparing to charge through the brush. As you can see, no animal is too large to appear on coins. The Liberian cent measures only 19 mm. in diameter, but it has a full sideview of an elephant. But for the hippopotamus (Gambia, 5 shillings, 1964), a crown piece was required.

When Canada celebrated the centennial of its confederation in 1967, it chose to issue a commemorative set that fea-



tured a dove, a rabbit, a wildcat, a wolf, and a goose. That set rivals in beauty of design the circulation coins issued by Ireland, which display common animals from the sow and piglets to the horse, and by Papua New Guinea, which includes an insect, four different birds, two reptiles a fish, and a mammal (the pouched cuscus). Even such new countries as Belize and the British Virgin Islands, have issued proof and mint sets, from minors to crowns, of their animal coins.



Canadian animal coins of 1967

The bird sitting on a stone which appeared on the coins of Southern Rhodesia (1947), and Rhodesia (1964) was intriguing. Gunter Schon listed it down as an eagle, but I found out that the Rhodesians themselves consider it no such thing. In fact, it is copied from statues found in the ruins near Salisbury of an old and unknown African civilization. The ruins are called Zimbabwe, and this bird is known as the Zimbabwe



Bahamas, 1972

bird. That name, as you know, is the African nationalists' name for white-ruled Rhodesia itself. So with the changing political climate in that part of Africa this bird is sure to make appearances in future coins of that country.

Some of the earliest known coins had fauna featured on them. From time to time, Greece issues coins with the owl on it. This follows a tradition dating to the sixth century B.C. when Athens gained ascendancy in the commerce of the Greek city states and issued silver tetradrachms featuring along with the goddess Athena, her sacred animal the "owl" which symbolizes wisdom. For obvious reasons, these coins were known as "owls". In Lydia, where coinage started, one of the first coins was a crude piece issued by the legendary King Croesus featuring on one side a lion and a bull facing each other.

Animals did not disappear from coins even during the middle ages. For instance, the coinage of some Swiss Cantons and German principalities featured bears, horses, and other fauna.

Mythology has entered numismatics. Even now you can still find many coins that feature mythical or imaginary







Animal coins of Ancient Greece

animals. Pegasus, the winged horse, appeared as recently as 1973 on the 10 and 5 Drachmai coins of Greece. The dragon continues to battle St. George on the gold sovereigns of Great Britain. Of course, dragons were the principal feature of the coinage of Imperial China in its waning days, and of Japan and Korea until early this century. That was when the "Yen" was still a crown-sized silver coin with .900 purity.

There is one more question to tackle: When is a coin an animal coin? Some call any coin that has the figure of an animal on it an "animal coin." Thus, having a sheep as part of the seal of New Zealand allegedly qualified the pre-decimal half-crown, for instance, as an animal coin. Or having a llama on the arm of Bolivia supposedly proves the current coins of that country to be animal coins.

I disagree with this view. To me, an animal coin can be considered as such only if the animal figure is the dominant feature of either the obverse or the reverse side. I would immediately exclude those pieces where the creature is stylized (like the lion carrying a banner on its shoulder on Ethiopian coins), or a mere part of the insignia or arms

(like the eagle atop the seal on the Philippine Commonwealth coins), or is only a secondary figure (such as in the U.S. Lafayette commemorative dollar where the marquis, not his horse, is the main character.)

Although animals have appeared on coins since far back in Greek antiquity, never has there been as many varieties of animal coins as now. They come in all denominations, metals, sizes, and shapes (the Seychelles 5-Rupee 1972 piece has a tortoise under a palm tree and 7-sides, while the Bahamas' current 10 cent coin shows bonefishes and is shaped like a flower). The emergence of the African states whose coinage feature the vast fauna of that continent, and the rise of the private mints manufacturing non-circulating legal tender proof coins, have given an unheard of range to animal coins.

Perhaps the present issuing authorities have just awakened and started to capitalize on what most collectors and youngsters have known all along: Man has always been attracted and fascinated by various members of the animal kingdom, in the flesh or in representations. Happy Collecting!

# MPCs and Philippine Numismatics

by John Semeniuk

**F**or nearly thirty years American servicemen stationed in some foreign countries were paid in a special scrip known as Military Payment Certificates (MPCs). This scrip was utilized in those countries where there was a large American military presence and where it was necessary for one reason or another to refrain from using regular U.S. currency.

MPCs relate to the economic/numismatic history of the Philippines in a two-fold manner: 1) several series of MPCs were actually used in the Philippines, and 2) there are two Military Payment Certificates that bear vignettes which were used earlier on Philippine paper currency.

To date there have been thirteen different series of MPCs issued by the United States. Of these thirteen, the first seven were used in, among other places, the Philippines. These seven series are designated as follows: Series 461, 471, 472, 481, 521, 541, and 591.

Military Payment Certificates were introduced in the wake of World War II for use in the occupied and liberated countries of the world. Their introduction was a somewhat belated American

remedial measure designed to put the lid off the blackmarket activities and illicit currency transactions which had reached epidemic proportions in the war-ravaged areas of the world.

In those areas where there was a large American military presence, these illicit practices followed a similar pattern. American servicemen would sell various goods and items (including American currency) on the black market for local currency. Because of the lax controls on currency conversions by military personnel, the servicemen would convert their illicitly acquired local currency — in this instance, Philippine pesos — into dollar credits. Within a few months, as the servicemen converted into dollar credits more money than had been paid out to them, there resulted an overdraft in the amount of money that had been appropriated by the U.S. Congress for the payment of U.S. troops. On December 31, 1946, this deficit stood at an incredible \$530,775,444! Of this amount, \$11,344,577 had been accumulated in Philippine pesos. At the official exchange rate of 2 to 1, this amounted to ₱22,689,154.



In the European Command, MPCs were introduced on September 16, 1946. In the Philippines, as elsewhere in the Pacific Command, where the dual problems of black-marketeering and illicit trafficking in currency were less acute, MPCs were introduced on September 29, 1946.

After a specified period of time, local currency was no longer accepted from military personnel for conversion into dollars or dollar instruments. In the Philippines, however, because of the former close relationship between the peso and the dollar, an exception was made. Philippine pesos were still accepted in U.S. Army PXs, clubs, and other facilities.

Military Payment Certificates were not legal tender, and their use was limited to authorized military and civilian personnel. Each MPC bore the following cautionary inscription: "For Use Only in United States Military Establishments by United States Authorized Personnel in Accordance with Applicable Rules and Regulations."

Outside their designated areas of use, the MPCs had no value. Nor were they valid or legal tender within the United States. Possession by the local populations of the countries in which they were utilized was forbidden. However, the very fact that MPCs were issued by the United States endowed them with a respectability that made them desirable to the people. Consequently, they entered to a small degree into the economies of the countries in which they were used, for the most part only in those localities where American troops were congregated or where they pursued their recreational activities. Here the MPCs could

be easily disposed of in business or currency transactions.

To discourage even this minor degree of trafficking in currency and of black-marketeering, U.S. military authorities would periodically invalidate an MPC series and replace it with an entirely new one. After a specified period of time, the conversion of the certificates of one series into the certificates of the new series was terminated. Thus, any unconverted MPCs left in the hands of unauthorized civilians or of American soldiers became, in effect, worthless.

Though the MPC system was not foolproof or 100 per cent effective in combating blackmarketeering and illicit currency transactions, it did prove successful enough to warrant its continued utilization. MPCs were in continual use in one country or another from 1946 to 1973, at which time the MPC program was terminated.

The dates of use for each of the seven series utilized in the Philippines are as follows (after the American fashion of dating: month/day/year):

<i>Series</i>	<i>Validated</i>	<i>Invalidated</i>
461	9/29/46	3/10/47
471	3/10/47	3/22/48
472	3/22/48	6/20/51
481	6/20/51	5/25/54
521	5/25/54	5/27/58
541	5/27/58	5/26/61
591	5/26/61	1/6/64

Two qualifications should be made to the above chart. First, the validation date of September 29, 1946, for Series 461 refers only to the Pacific Command. In the European Command, it will be remembered, MPCs were introduced on September 16, 1946.



Obverse of 5¢ Note of Series 472.

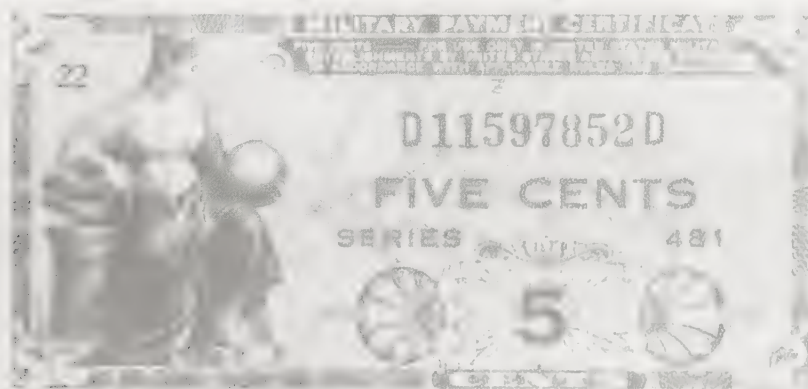
Secondly, though Series 591 was invalidated throughout the entire Pacific area on January 6, 1964, it had been withdrawn from use in the Philippines months earlier, i.e., on September 10, 1963. In short, then, Military Payment Certificates were in continual use in the Philippines from September 29, 1946, to September 10, 1963, a period of almost seventeen years.

Each MPC series used in the Philippines was issued with notes in seven different denominations: 5¢, 10¢, 25¢, 50¢, \$1, \$5, and \$10. The notes were initially of a simple utilitarian design but they became more elaborate, colorful and artistic as the series progressed.

The notes varied in size according

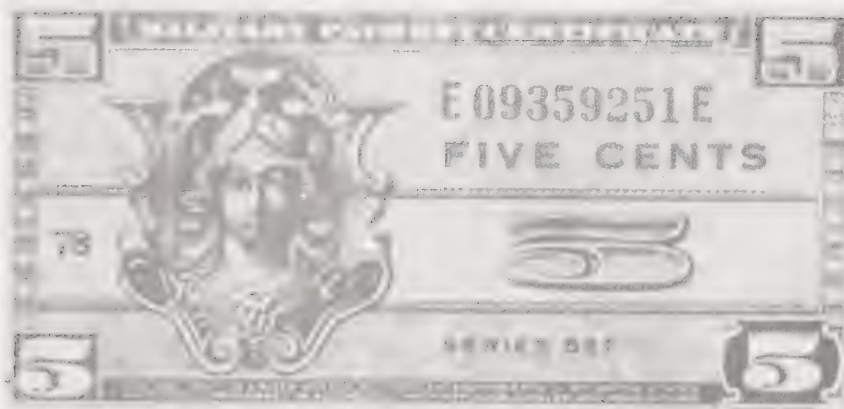
to denomination. The four fractional notes all measured 110 x 55 mm in size. The \$1 note measured 112 x 66 mm in size. The \$5 notes of Series 461 through Series 481 measured 156 x 66 mm in size. With Series 521, however, the \$5 note was reduced in size to 136 x 66 mm to help distinguish it from the \$10 notes the dimensions of which were 156 x 66 mm, the same as that of the earlier \$5 notes of Series 461-481.

The seven series of MPCs used in the Philippines were printed by private, American-based firms under contract to the U.S. Bureau of Engraving and Printing. However, the plates utilized in the printing were produced by the BEP.



Obverse of 5¢ Note of Series 481





Obverse of 5¢ Note of Series 521



Reverse of 5¢ Note of Series 521



The head of the Statue of Liberty appears on the obverses of the fractional notes, Series 591.

Printing was by the lithographic process. Series 461, 471, 472, and 541 were printed by Tudor Press Corporation, Inc., of Boston, Massachusetts. And Series 481, 521, and 591 were printed by Forbes Lithographic Co., also of Boston, Massachusetts.

The paper used in printing the MPCs was of a quality inferior to that of the paper used in the production of U.S. currency and of the Philippine currency which had been issued under U.S. administration. As a security measure, tiny blue and red discs known as planchettes

were imbedded into the paper used to print the MPCs. These can be clearly seen by holding an MPC up to a light.

The serial number of each MPC is composed of a prefix letter, eight digits, and a suffix letter. In each case the prefix letter matches the suffix letter, and the series are lettered consecutively. That is, the prefix and suffix letter for Series 461 is A; the prefix and suffix letter for Series 471 is B; etc. Series 471 is unique in that it is the only MPC series in which the serial numbers were printed in red rather than black.



Vignette of “The Bouquet” appears on the obverse of the 50-Pesos BPI Notes. (Photo courtesy of U.S. Bureau of Engraving and Printing)



Slightly modified rendition of “The Bouquet” appears on the reverse of the \$20 MPC Series 661.





Vignette of “Flowers of the South” appears on the obverse of 10-Peso BPI Notes. (Photo courtesy of U.S. Bureau of Engraving and Printing)



Identical vignette appears on obverse of the \$5 MPC Series 521

Serial numbers which lack the suffix letter are replacement notes i.e., those issued to replace notes found to have printing defects. These replacement notes are equivalent in function to the “star” notes so well known to paper money enthusiasts.

As previously noted, there are two MPCs which have had incorporated into their designs vignettes that were used earlier on Philippine paper currency. Chronologically, the first of these was the \$5 note of Series 521. This note had a printing of 6.4 million.

The front side of this note features the same vignette that appeared on the front side of the 10-Peso notes of the Bank of the Philippine Islands, Series 1908, 1912, 1920, 1928 and 1933.

This allegorical engraving of a woman holding a basket of flowers represents “Flowers of the South”. It was engraved by G.F.C. Smillie in 1896. This particular MPC is doubly interesting because: 1) it bears a vignette used earlier on a Philippine note, and 2) it is part of a series that was actually used in the Philippines.



Head portion of "The Bouquet" appeared on a set of U.S. revenue stamps from 1935.

The second MPC to bear a vignette previously used on Philippine paper currency was the \$20 note of Series 661.

Series 661 was issued October 21, 1968, and was used by American servicemen exclusively in South Vietnam till August 11, 1969. The \$20 denomination note was first introduced with this series. The note had a printing of 8 million.

On the reverse side of this note there appears a vignette of an allegorical female figure representing "The Bouquet". This vignette was also engraved by G.F.C. Smillie in 1896, and it previously appeared on the face side of the

50 Pesos notes of the Bank of the Philippine Islands, Series 1908, 1912, and 1928.

There are some minor variations between the two renditions of "The Bouquet", notably in the curvature of the woman's neck and in the hair styling. Parenthetically, it may also be noted that the head portion of this vignette also appeared on a series of American revenue stamps issued in 1935.

The author hopes that the readers of *Barrilla* have found this brief introduction into the Philippine-related aspects of MPCs interesting and informative. There are other facets of this fascinating topic which require further research, and this the author is presently undertaking.



# Papua New Guinea's K-20 Bank Note

**T**he Governor of the Bank of Papua New Guinea Mr. Henry To Robert has announced the issue of the nation's new K20 note. General details and design aspects are listed below for your information.

## 1. GENERAL

The size of the new note is the same as the 10 Kina i.e. 150 mm x 75 mm. The note is predominantly red in colour with the main features printed in dark brown, scarlet and red. The highest standard of security printing are incorporated in the note and attention is drawn particularly to the following features which should be looked for in guarding against the acceptance of counterfeits.

(a) The notes are printed on special mould made panel banknote paper into which a melamine resin is incorporated. This paper has a characteristic feel and special crispness.

(b) A metal security thread runs vertically through the notes and a watermark featuring the Bank of Papua New Guinea's logo is moulded into the paper.

(c) Intaglio printing has been used for the main designs while the background tints have been printed by an offset printing process.

The signatures and numbering have been printed by the letterpress process. This printing combination, combined with intricate design work provides maximum security.

## 2. DESIGN DETAIL

### (a) *Front*

On the front of the note the main item of design is the National Emblem as is the case with each of the other values. The engraving is the same size as that seen on the K10 value but the areas of the two colours used in its printing are located differently. The local art form patterns surrounding the value numerals represent an impressionist lineal pattern of a pig. The background tints consist of lineal patterns incorporating various items of interest from different areas of Papua New Guinea. In particular the following articles have been included in the overall design:

- (a) Arm band decorations from the Manus Island;
- (b) Decoration from a Kap Kap ornament from Manus Island;
- (c) Decoration from a war shield of the Sepik area;
- (d) Decoration from pottery of the Sepik area;



- (e) Decoration from a "Spirit Board" of the Sepik area;
- (f) Decoration from a mask of the Sepik area;
- (g) Shield decoration from the Gulf area;
- (h) Decoration from a canoe prow from the Milne Bay area;
- (i) Areas of design associated with decoration from the Highlands;
- (j) Part of a ceremonial Tubuan headdress from the New Britain area;



(b) *Back*

On the back of the note in the central montage vignette, the main item is the head of a boar, the nature of which is peculiar to Papua New Guinea. Also included in the main montage is the Toea arm band from Central Province, a cowrie shell necklace from the Madang area and a shell ornament peculiar to the Western Province. In addition the local design surrounding the values is representative of a "Bride" as designed by Willie Stevens.

The background tints incorporate lineal patterns based on actual designs of

various items as follows:

- (1) Designs taken from a Mount Hagen axe and shield from the Highlands;
- (2) Designs taken from a mask and war shield from the Sepik area;
- (3) Designs taken from Tapa cloth from the Northern Province;
- (4) Designs from a Kap Kap of the Manus area;
- (5) Decorations from a shield from the Gulf area;
- (6) Decorations from a "food Hok" from the Milne Bay area;
- (7) Design typical of the Central Province.

There are three great classes who collect coins — the accumulator, the collector, the numismatist. These classes are like unto the grammar school student, the high school student, the seminary student. Each is working forward with a definite goal in mind. The students pass on, learning a new lesson each day, but never complete their studies in every detail. There is always one more lesson to be learned. There is always one more fact to be appreciated. There is always something new to be added to what has been learned before. There is no such thing as a perfect knowledge, or is there such a thing as a perfect collection of coins. There is always the desire to strive for perfection, and it is in numismatics, as it is in all of life, the end for which we strive but never really reach. We learn and learn and then find more to learn.

..... Robert R. Botsford  
(*The Numismatist*, July, 1938)

## The Colossus of Music

by Benito J. Legarda

**T**he forthcoming presentation by the Manila Symphony Society of Beethoven's Ninth Symphony on August 5th, to be conducted by its Director Emeritus, Dr. Herbert Zipper, who is being brought over for the occasion, highlights the sesqui-centennial of the death of the great composer.

Previously, he had been honored on the bicentenary of his birth in 1970 with a commemorative 5 DM coin of the Federal Republic of Germany and a 10 Mark coin of the Democratic Republic of Germany.

Beethoven's significance transcends, however, the confines of the Germanic world and even those of the musical world. Apart from the fact that he was of Flemish descent, and apart from the fact that music is often regarded as a universal language, in his greatest works he rendered into music a mystical vision that only the greatest art has touched, and in this category of artistic achievement, his works may be the greatest of their kind.

It is generally considered that Beethoven's music is the greatest that has been written. The reverence he has inspired in multitudes of people has been un-

paralleled in the case of any other musical composers. Not that he was incapable of writing bad music. This is best exemplified by the so-called Battle Symphony, considered the worst he ever wrote. It may have started as a joke, but turned out to be a profitable one. In fact, it was the most popular of his works during his lifetime, which may say something about the common musical taste. There are also works written for particular occasions, such as the Consecration of the House overture, in which he felt no particularly deep artistic involvement, which can be classified as being perhaps competent but not much more than that. His great works, however, are the greatest.

What were his beginnings? His ancestry as has been already mentioned was Flemish. It can be traced to northwestern Belgium, some say Malines (or Mechelen), some say Maastricht, and some say a village near Louvain. There had been a painter, a sculptor, and a priest in the family and there was also a wine merchant.

More specific information is available about his grandfather Ludwig, after whom he was named, who was born





Beethoven's birthplace at Bonn.

in 1712 and migrated to Bonn at the age of 19 as a singer in the court chapel. Thirty years later, he had risen to become Kapellmeister. He must have been a man of vigor, character and integrity, and Beethoven spoke of him with respect. His father, also a musician, was however a shiftless and habitual drunkard. His mother, daughter of the chief cook

at Ehrenbreitstein and already a widow when she married his father, was described as a "quiet, suffering woman" and was deeply loved by her talented son.

A popular cartoon strip from time to time makes much of the celebration of Beethoven's birthday. This however is not known for certain. He was baptized on December 17, 1770 so the presumption is that he was born on December 16th. Beethoven himself thought he had been born in 1772 as his father, inspired by the example of Mozart, tried to exploit Beethoven as a child prodigy, which he was not, partly by falsifying the year of his birth. He *was* talented and even precocious, and his father imposed severe discipline in his musical training, although neglecting his more general education. At the age of 12, he was assistant organist and played the clavier in the theatre.



Portrait of Beethoven

In 1787, at the age of 16, he made his first visit to Vienna for motives that can only be guessed at, took a few lessons from Mozart, then had to borrow money to return to Bonn to be with his dying mother.

At the age of 18, Beethoven assumed the full duties of a man. His father's vice grew unabated and he had to petition the Elector to dispense with his father's services and to pay half his salary to the son for the support of the family, which included two other brothers.

In 1792, Beethoven left Bonn for the greater opportunities of the imperial capital of Vienna. There he studied with various teachers including Haydn, but after a few months decided that he had little to learn from them. It was here that Beethoven made his mark on the social history of music. Helped by his friend, Count Waldstein, he circulated in the highest society of Vienna without making any concessions, without deference, constraint or nervousness, and without bothering to humor his patrons. Only a short time previous, Mozart, who had died in 1791, and Haydn, who was still alive, had been considered employees or really high-ranking servants of the nobility. With Beethoven, this was not the case and his example served to emancipate musicians thereafter.

His first few years in Vienna were therefore highly successful. He enjoyed social functions, brilliant conversation and reading, convivial laughter and, according to a friend, was always in love and made many conquests, although his proposal of marriage in 1795 to a former townmate, Magdalena Willman, who had



10-Mark crown issued by East Germany in 1970 to commemorate the bicentennial of Beethoven's birth.

gained fame as a singer in Vienna, was turned down.

Then, however, came the calamity which was to change not only his life but perhaps the nature of his musical output. He began to notice he was growing deaf perhaps around 1796 or 1798, although his first written reference to it is in the middle of 1801. This deafness has been attributed to various causes, one musically authoritative compendium making the medically curious suggestion





Ear trumpets used by Beethoven to overcome his tragic deafness.

that it was brought on by dysentery, another asserting that it was of venereal origin and a third authority claiming that there was no evidence that he suffered from this dread disease.

Whatever the case, he wrote to a doctor friend: “. . . May ears whistle and buzz continually, day and night. . . For two years I have avoided almost all social gatherings. . . In my profession it is an awful state. . . In the theatre I must get very close to the orchestra in order to understand the actor. If I am a little distant, I do not hear the high tones of the instruments, singers, and if I be put a little farther away, I do not hear at all.

Frequently, I can hear the tones of a low conversation, but not the words, and as soon as anybody shouts, it is intolerable.”

Anyone visiting Beethoven's birthplace in Bonn cannot fail to be impressed by the collection of ear trumpets he used, which seem to grow larger and more elaborate over time, and to feel pity for the affliction which befell the composer.

Upon medical advice, he spent the summer of 1802 at nearby Heiligenstadt, which was then a quiet and secluded village but is now a suburb of Vienna not far from the exemplary worker's apartments put up in the interwar period by a Socialist city government and not far

also from a football stadium (contemporary open-air concerts at the Pfarrplatz may be punctuated by the cheers of soccer fans wafted through the trees). It was here, in October of that year, that he penned the famous Heiligenstadt Testament addressed to his brothers which was not discovered till after his death. It is considered to mark a watershed in his development. His old attitude of defiance gave way to a realization of the mighty power of his genius and of his submission to the inevitability of his deafness.

"... Patience — it is said I must now choose for my guide, I have done so, I hope my determination will remain firm to endure. . . With joy I hasten towards death — if it come before I shall have had an opportunity to show all my artistic capacities it will still come too early for me despite my hard fate and I shall probably wish that it had come later — but even then I am satisfied. Will it not free me from a state of endless suffering? Come when Thou will I shall meet Thee bravely."

There followed a decade which has been classified his middle period and saw the outpouring of some of the greatest works in the musical literature, an output that for quality and quantity would be worth a lifetime for anybody else. This period is delimited, perhaps arbitrarily, by the Eroica Symphony in 1803 and the Seventh and Eighth Symphonies in 1812. The two shattering tonic chords that open the Eroica and the headlong plunge into the main theme marked the end of an era, and the extended development section the beginning of a new one: Beethoven was the transition from the Classical to the Romantic.

Apart from the symphonies, there was the Mass in C Major, the violin concerto, the triple concerto, the last two piano concertos and numerous piano sonatas.

There was also his lone opera, *Fidelio*. This work, not altogether successful, underwent several revisions and although not all problems of form and organization were ironed out, its sheer power makes it today one of the more enduring items in the operatic repertoire. According to the Larousse Encyclopedia of Music, "its story of unjust political imprisonment and unshakable conjugal devotion was perfectly suited to the expression of Beethoven's passionate belief in the ideals of liberty and the universal power of human love." His belief in liberty had earlier been emphatically expressed when he scratched out the dedication of his Eroica Symphony to Napoleon in disillusionment at his repudiation of democracy and freedom, and his self-proclamation as Emperor.

It is a curious fact that of his symphonies in this productive period, it is the odd-numbered ones that should be considered the great ones (Third, Fifth and Seventh) and the even-numbered ones (Fourth, Sixth and Eighth) that should be regarded as less intense and seemingly works of rest and enjoyment after the conflicts and/or exultations of the odd-numbered ones.

Beethoven's early works show progressive strength and assertiveness. His middle period is often called the heroic. Strength needed to encounter adversity to become heroism, thus the importance of his deafness and the Heiligenstadt Testament. If any message comes through from the middle period, it has been





Bust painting of Beethoven done by Simon Flores, a Filipino. (From the Central Bank art collection)

summarized as achievement despite suffering.

In 1812, Beethoven at 42 had written eight symphonies, six of them in the space of ten years, and he still had fifteen years of life to go. He was to compose only one more symphony, the monumental Ninth. But before that he entered into a relatively unproductive period when he seems to have been bothered by money problems and perhaps by his last attempts to attain the married state. There was Therese Von Malfatti to whom he was thought to have made a formal marriage proposal and, if it was made, was refused. There was the young and voluble Bettina Brentano who hero-worshipped the composer and who seemed to have aroused Beethoven's romantic feelings, but there is no evidence that he offered her marriage. There

was Amalie Sebald. Previously, there had been, of course, among others, the Countess Giulietta Guicciardi, thirteen years his junior, who kept on recurring in his conversations with his friends at least until 1823, although there is said to be little convincing evidence that she played an important part in his life.

On money problems, Beethoven has been faulted by some commentators for his supposedly unethical conduct in business. But he seems to have had a low opinion of the business ethics of those with whom he was in closest contact, like music publishers and certain members of the nobility who did not come through with promised financial support. He probably felt that in such a despicable world, he must fight it with its own weapons. In any case, his financial affairs were overshadowed by his concern for his nephew on whom he poured out the full measure of his unrequited longing for human affection. Even when he was dying, he refused to touch the investments set aside for the nephew's future and had to solicit financial help for his medical expenses.



5-Mark coin issued by West Germany on Beethoven's bicentennial in 1970.

Then came the end of his relatively unproductive period with the Hammerclavier Sonata, and he was in to his last decade, his third period, with a limited output, but this of such a quality and significance that they are in a class by themselves. This is the period of the great Ninth Symphony and of the Missa Solemnis. There are other ninth symphonies, but this is *the* Ninth Symphony. Other composers have written masses which they have labelled missa solemnis in D (or whatever key they chose), but this is *the* Missa Solemnis. It is also the period of the last quartets, and it is in these works that Beethoven gives mankind a vision that has rarely been equalled in other works of art. J.W.N. Sullivan postulates that if the message of his middle period was achievement despite suffering, then the message of his third period was achievement through suffering. Suffering was no longer something to be overcome but something to be integrated into one's experience. It was something which had to be absorbed and utilized rather than being vanquished, or perhaps vanquished by being absorbed and utilized. It is of course impossible to render into words the exact message of a piece of music simply because words and music are different media and each can express ideas or states of consciousness which the other cannot communicate. All we can say is that the spiritual content of the music of Beethoven's last period is unequalled in all music subsequent to him.

Towards the end of 1826, his beloved nephew made an attempt at suicide and after he left the hospital, Beethoven was looking for a suitable asylum for him

and stayed with his brother Johann. On December 2nd, Beethoven and his nephew returned to Vienna. It is sometimes said that his brother was "too stingy to provide him with a covered carriage. In any event, owing to exposure on the journey, Beethoven arrived a sick man and complications rapidly developed. During his last illness, he spent much of his time reading Handel, for whom he had a special liking. Finally, he received the Last Sacraments of the Catholic church. His last agonies were violent, accompanied by a raging storm, a flash of lightning, and a loud thunder-clap. This seems to have awakened Beethoven from his coma, and he shock his clenched fist at the heavens. After looking upward for several seconds "with a very serious threatening expression," according to an eye-witness, the hand dropped and he fell back dead. It was a little after 5 p.m. of March 26th, 1827. Twenty thousand people attended his funeral, including the leading citizens of Vienna.

At his birthplace in Bonn, there is a dedication by the modern German composer, Hans Pfitzner, in the form of a quotation from his own opera *Palestrina*, seldom performed outside Germany, in which he reproduces a passage from the reverie sequence when Palestrina seeks to derive inspiration from his predecessor: words to the effect that "I have felt thy hand, Josquin." Pfitzner was hardly a Palestrina to Beethoven's Josquin but perhaps, when he groped back in time to gather strength and inspiration from the great master, he was speaking for all mankind — *Alle Menschen werden Brueder. . .*



# ENJOYING COINS

by Q. David Bowers

Q. David Bowers is a managing director of Bowers and Ruddy Galleries of Los Angeles, one of the world's leading coin dealers. He is an author of many books, among them, *High Profits for Rare Coin Investment* and *Coins and Collectors* and writes regularly for *Coin World*, *Numismatic News*, *Encyclopedia America* and other publications. He is a director of the Professional Numismatic Guild and the Numismatic Literary Guild aside from his membership in the International Association of Professional Numismatics, the American Numismatic Association (life member), the Royal Numismatic Society, the American Numismatic Society and other organizations. Besides numismatics, his other interests are music boxes, orchestrions and related items. He is co-owner of the McKanisk Museum in Copenhagen, Denmark.

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**H**ow does one enjoy a coin or a piece of paper money? Well, there are several ways . . . First of all, there is the coin itself — the touch or feel of it, the sensation of “holding history in your hand,” so to speak.

Or, perhaps the design might be especially interesting to you. For example, often when I see a Liberty standing quarter of the 1916-1930 era I think of the Roaring Twenties and all of the nostalgia associated with it — flapper girls, nickelodeon pianos, Laurel and Hardy movies, fancy Duesenberg cars and omnipresent “Tin Lizzies,” the great Florida land boom, all the excitement about the stock market, and maybe even F. Scott Fitzgerald’s *Great Gatsby*.

When I see a coin minted at San Francisco in the 1850s I think of the

Gold Rush — and the romantic towns, still intact in many instances, in the Mother Lode country — Mokelumne Hill (with its quaint Hotel Leger), Jackson, Sutter Creek, Angels Camp, and so on. Undoubtedly you can conjure similar images in your own mind of events, times, and places of special meaning to you.

Secondly, there is the aspect of what the coin can do for you. Mainly this is an area concerned with investment performance. Just as the buyer of a share of IBM stock back in the 1950s can experience a certain fondness for it now, having seen it go up in value sharply over the years, one can also do this with coins. As numerous studies have shown, including my own *High Profits from Rare Coin Investment and Collecting*

Rare Coins for Profit books, the investment performance of choice rare coins is second to no other investment medium. At least not to any investment area I know of.

With investment, some patience is needed, however. Buy coins today and sell them tomorrow and you are making profits only for the dealer. However, historically if you have carefully purchased coins and have held them for 5 to 10 years or more you have done very well. Spectacular performances are the rule, not the exception! In my nearly quarter-century in the rare coin business I have helped build fortunes for many collectors and investors. Few experiences are as rewarding as helping to make someone else rich, and I've done this time and time again.

I consider investment to be an important part, even a vital part, behind the motivation of most buyers. This is only natural. After all, if you part with say, \$1000 for a coin rarity you will do so much more readily if you have a reasonable expectation that five to ten years from now the same coin might sell for \$2000, \$3000, or even more. On the other hand, if the same \$1000 coin had the expectation of being only worth \$500 five years from now, no matter how beautiful it might be to look at, you would hesitate about buying it — or, probably, not buy it at all. After all, it would be quite a bit cheaper to go see one in a museum!

Apropos of collecting vs. investment, one of my favorite quotations appeared in a United States Coin Co., advertisement in 1912: "Coins as an Investment." Many harsh words are said about collec-

tors who interest themselves in a natural speculation as to whether or not the coins they are buying today will have appreciated in value ten years from now.

"Numismatists of the old school tell us that the true collector is not interested in any such appreciation in the value of his collection but derives his entire profit and pleasure from the coins while in his hands.

"We feel, however, that the average American collector, while he greatly enjoys his coins also feels very pleased if on disposing of this collection he realizes a profit. . ."

So, in my opinion, the numismatic (romantic, historical, physical, and artistic) aspects of a coin and its investment aspects are intertwined.

In an article written in 1970 and quoted in the last issue of our Rare Coin Review I said: "To paraphrase Ben Franklin, 'mind your collection carefully and the investment will take care of itself.' By collecting carefully today, you will build a financial treasure for the future. And, in the meantime you will have lots of enjoyment in the search for the elusive pieces you need."

While I sincerely hope that you enjoy the investment appeal of coins and that the coming years will be kind to your numismatic holdings, the investment angle is hard to enjoy on a day-to-day basis. Prices don't change that quickly. And, perhaps this is best. I imagine that some collectors would become a bit paranoid if they fell into the habit of checking a daily quote sheet to see if a particular coin was worth \$87.21 one day, \$87.12 the next, and so on! In



coins, month-to-month fluctuations are common, and these provide enough concern. The experienced collector/investor realizes that only after several years can the investment performance and the price appreciation pattern of a certain coin begin to take shape.

An example of this is the 1895 Proof Morgan dollar. In that long-ago year, 1895, some 12,000 business strike (intended for use in circulation) dollars were made plus 880 Proofs for collectors. Somewhere along the line the 12,000 business strikes disappeared. To my knowledge, all authentic 1895 Philadelphia Mint dollars known today are either Proofs or impaired Proofs; I have never seen or reliably heard of an Uncirculated coin or one possessing mint lustre. It is presumed that when 270,232,722 silver dollars were melted under the terms of the Pittman Act of 1918, the 12,000 1895 Philadelphia dollars were included.



The result is that anyone desiring an 1895 Morgan dollar from the Philadelphia Mint must buy either a Proof or an impaired Proof. Thus, the 880 Proofs, or, more accurately, the 500 or so which survive today, are in great demand. Today a nice Proof piece sells in the \$9000 range.

In my *High Profits from Rare Coin Investment* book (page 200 of that reference) I charted the prices of this coin in the past. In 1948 a specimen sold for \$80, in 1953 \$200, in 1958 \$650, in 1963 \$2500, in 1968 \$4750, and in 1973 \$6000. As noted, today one is worth about \$9000. The 1948-1973 increase was a stunning 7400%! Today, the return on the 1948 investment would be closer to 10,000%!

Over the years I have had quite a few 1895 dollars. I remember well when they were worth \$650 in 1958. If in March 1958 a client paid \$650 for one as an investment then tried to sell it in August 1958 he would have taken a 10% to 20% loss, representing my markup. "A crummy investment, for sure," he would have said, or at least thought! The trouble wasn't with the 1895 silver dollar nor with my recommending that he buy it for \$650. The trouble was with his patience, or lack of it! I have seen this happen time and time again. Every week or so Don Suter, who manages our highly successful Collection Investment Program, will receive a letter something like this: "I have been buying coins for a year now, and I would like to sell. Let me know what kind of profit I can make." Such a buyer is usually disappointed. The dealer's margin of profit, often in the 20% range, usually will

more than eat up the modest increase in value, if indeed there was one, in that short time. On the other hand, taken over a span of five to ten years, the nominal dealer's profit fades into insignificance. For example, I am sure that in my earlier illustration of an 1895 Proof dollar selling in 1958 for \$650, the buyer would not mind at all paying a commission if I were to sell it for him today for \$9000 to \$10,000!

So, the enjoyment aspect of coin investment is one that hopefully for you will be a feeling of comfort and security rather than razzle-dazzle day-to-day excitement. Your collection has a reasonable expectation of being a treasure for the future, a valuable equity, a solid financial base for you and your family.

Coins can be enjoyed for their relaxation value as well. I've spent many nights curled up on the overstuffed brown sofa in the library of my home, with a copy of an interesting numismatic book or publication in my hand. While I read, or at least skim through, *Coin World* and *Numismatic News* here at the office for "fun" reading I often take things home. It's amazing how many fascinating tales can be found in back issues of *Coin Age* and *Coins* magazines, for example. An album full of coins and a shelf full of coin books can combine to take you afar, far away from the cares and concerns of your office, factory, or store. It's a well-known fact that youngsters with strong interests in hobbies such as coin collecting stay out of trouble much more than their non-hobbyist counterparts. The other day in *Antiquarian Bookman*, the weekly journal of the out-of-print book trade,

I saw a mention of a study that dedicated book collectors and dealers apparently have a sharply lower suicide rate than the general public. I suspect that the same is true of dedicated coin collectors. The relaxation value of a coin collection can be very therapeutic.

In the area of numismatics I collect obsolete broken bank notes circa 1790-1865 from the six New England states. Often during a busy day at Bowers and Ruddy Galleries I'll spend the noon hour poring over my collection, contemplating the ragged old pieces of paper. Gone are the morning's worries as to how orders are coming in from our latest *Coin World* ad, whether or not we'll be getting that important collection we've been working on in Philadelphia for six weeks, and whether we'll get our next catalogue out on time. My collection represents a different world. A faded and torn \$1 bill from the Metacomet Bank in Fall River, Massachusetts, a whole bunch of colorful red and green notes from the Sanford Bank in Maine, a really ratty-looking but infinitely interesting \$5 note from the Hall & Augusta Bank in Hallowell, Massachusetts, dated April 2, 1806. . . these and others cross my mind and my vision. When one o'clock rolls around I am refreshed, relaxed, and ready to enjoy the rest of the afternoon.

I want you to enjoy your coins, paper money, tokens, and other numismatic items as much as I enjoy mine. How do you do this? The best way I know of is to become aware of your coins. I've tried to do this with my paper money collection, and it has always led to one delight after another. For example,



when I saw my first Hall & Augusta Bank bill I noticed that it said "Massachusetts" on it. Being a New Englandophile I wondered exactly where Hallowell, Massachusetts was. Could it be near Boston? Or perhaps it was in the western end of the state near Pittsfield. I took out a copy of Rand McNally's Road Atlas and searched. But I couldn't find it! Well, perhaps it became a ghost town since my \$5 bill was issued in 1806. Or maybe it changed its name.

I did know of another Hallowell, this one in the state of Maine. I remembered a visit there about ten years ago. The main street was lined with old antique shops. I've never seen so many in one place! Well, to make a long story short, after digging out a history book or two I found that Hallowell, Massachusetts and Hallowell, Maine were one and the same! In 1806 Hallowell was indeed in Massachusetts, as was much of the rest of the present-day state of Maine. In 1820 things changed, and Maine became an entity in its right, and Hallowell, although it hadn't moved an inch, was now located in another state! Interesting? To me, yes. To you? Well, that depends. Perhaps you could care less about broken bank notes but, rather, you like Lincoln cents a lot.

What is interesting about a Lincoln cent, you might say. If you buy a scarce Lincoln cent from us or another dealer, make a note of it in your record book or file the sales slip, and then tuck the coin away for safekeeping you would be hard pressed to enjoy it. And yet a set or collection of Lincoln cents — and I pick this example for you might consider Lincoln cents to be common

and unromantic — can provide many moments of pleasurable contemplation.

When I think of a set of Lincoln cents many stories go through my mind. There's the 1909 V.D.B. cent with Victor David Brenner's initials on the reverse. Brenner, a famous sculptor, was justifiably proud of his work and signed the die accordingly. Soon after the first Lincoln cents made their appearance on August 2, 1909, there was a great uproar about the V.D.B. initials. Within a matter of days the dies were revised and the V.D.B. initials were no more. The editor of *The Numismatist* pointed out how silly and inconsistent this was, for many other United States coins in use at the time had designers' initials — the B initial for Charles Barber on the dime, quarter, and half dollar, the M for Morgan on the silver dollar, the ASG monogram for Augustus Saint-Gaudens on \$20 gold piece, and so on!

The 1909-S V.D.B. cent is interesting because of its rarity. It is, of course, the San Francisco Mint's version of the V.D.B. issue. Only 484,000, a low number for a cent, were minted before the controversial initials were removed. Even though a few pieces exceed it in value, the 1909-S V.D.B. has always been the "standard rarity" of the Lincoln cent series. It is certainly one of the most desired of all 20th century American coins.

The 1914-D is remarkable for its scarcity, especially in higher grades. A couple of years ago a few rolls of Uncirculated 1914-D cents turned up in New Zealand (so I was told). It was interesting to have the opportunity to look through about 100 mint-state

(mostly with some light toning) pieces and to pick out a dozen or two for stock! When I first started coin dealing one rule was to watch for phony "1914-D" cents. These, crude in nature, were most commonly made by shaving away part of the digit on a 1944-D cent. In my first year of collecting I looked with interest at every 1914-D I saw, wondering how many of them were altered from 1944-D pieces. Then I finally saw one – and was relieved to learn that the fake was very easy to spot, and that the ones I had seen during the preceding year were all genuine!

The 1922 "Plain" cent is another story. During the minting of 1922-D cents at the Denver Mint a die became worn and clogged, with the result that the D mintmark became weak or altogether missing. A sharply struck 1922-D cent catalogues \$60 in Uncirculated grade in the current Guide Book of U.S. Coins. At the same time a 1922-D struck so weakly that the D is missing, in other words, a 1922 "Plain" catalogues for \$1700 Uncirculated! Why? It certainly doesn't stand up to logic. But, then if everything in the coin field were strictly logical would it be as much fun?

And then there is the 1955 Double Die cent. I've always enjoyed this particular variety, perhaps because Jim Ruddy and I were so involved with these pieces when they first became popular.

One day in 1955 at the Philadelphia Mint a coinage die was being prepared for a Lincoln cent. In the course of impressing the working die with the hub die several times, a slight misalignment occurred. The result was a 1955 cent die with the letters and numbers on the

front of the coin all doubled. Instead of reading IN GOD WE TRUST, the famous 1955 Double Die (or Doubled Die as the Guide Book now calls it) reads IINN GGOODD WWEE TTRRUUSSTT.

On that particular day several presses were coining cents, dumping the coins into a box where they were then collected and mixed with the cents from other coining presses. Late in the afternoon a mint inspector noticed the bizarre doubled cents and removed the offending die. By that time somewhat over 40,000 cents had been produced, about 24,000 of which had been mixed with normal cents from other presses.

The decision was made to destroy the cents still in the box and to release into circulation the 24,000 or so pieces which were mixed with other cents. This momentous decision was to have an untold effect on numismatics. The coins which were nonchalantly released into circulation subsequently increased in value to hundreds of dollars each!

These 1955 Double Die cents were first noticed by collectors later in the same year when they began showing up in upstate New York and in Massachusetts, particularly in the Boston area.

Jim Ruddy, who was operating the Triple Cities Coin Exchange in Johnson City, N.Y. at the time (in the days before our partnership began in 1958) recalls being offered these freaks for 25c each. Fearful at first of accumulating too large a quantity, he stopped buying them when he had a dozen or so on hand. It seems that in the Johnson City area cigarettes in vending machines could be purchased for 25c per pack at the time. As the real



price was 23c, each pack contained two Lincoln cents under the cellophane wrapper as a refund. Apparently, a cigarette distributor was dipping from a mint bag containing 1955 Double Die cents, for cigarette packs is where most of the Uncirculated ones came from! In subsequent years we never heard of Uncirculated pieces being found in original rolls (indeed, no roll would have been purely 1955 Double Die cents anyway, for the output from the various cents presses was mixed). Most Uncirculated pieces known today were picked out of change during the days following their first appearance.

While the 25c valuation might seem ridiculous today, it wasn't then. There was virtually no interest in collecting mint errors (we recall selling off-center Liberty nickels, etc. at a discount for they were "defective" and few wanted them; now, of course, mint errors are collected in their own right and bring high premiums), and die-preparation errors were interesting but hardly in great demand.

News articles in the various coin collecting publications, spearheaded, if memory serves, by Numismatic News, which called the coin the "Shift Cent," began to whet collectors' interest. The price climbed to \$1 per coin, and then to \$2, and it seemed that everyone wanted one! When Jim Ruddy and I formed our business partnership by combining our previous companies in 1958, the price had climbed to over \$5 a piece. An early advertisement of ours implored collectors to buy Uncirculated coins for \$7.50 each! Dozens of orders poured in; far more orders than we had coins on hand.

So, we ran advertisements in New York and Massachusetts newspapers seeking to buy the coins. Soon we were paying \$20, then \$40 for slightly worn pieces! At one point we had 800 specimens on hand — certainly the largest holding ever!

One man in Greene, New York, not far from our office, really was a treasure hunter and by looking through cents in circulation found seventeen pieces to sell us! A nun in a convent near Boston sold us one coin at the time we were paying \$20. She was a bit hesitant at first — "What's the gimmick? Why would anyone pay \$20 for a penny only several years old?" But after our check arrived she no longer was skeptical and, in fact, sent us another coin a week or so later!

The demand was on. We sold our holdings and kept buying more. In the meantime the price climbed to \$95, then \$150, then past \$200, then to \$300, and, today, past the \$500 mark for a truly select Uncirculated example!

This "once in a lifetime" error was repeated, believe it or not, in 1972. In that year the so-called 1972 Double Die made its appearance. While the doubled lettering was not nearly so sharp as on the 1955 variety, it was doubled nevertheless. Again excitement reigned, and within a few months of the discovery of the 1972 Double Die the price zoomed to the best part of a \$100 bill (where, by the way, it has more or less remained since).

John Hamrick of World-Wide Coin Co. related to me that in his car trunk he had several bags of 1972 Philadelphia Mint cents which he ordered just to have

on hand. When news of the 1972 Double Die reached his ears he thought of the forgotten bags, but did nothing about it. Finally, one day he peeked at a few coins in one bag and was delighted to find several 1972 Double Dies! John says that he and his business associate Warren Tucker stayed up the rest of the night looking through the rest of the bags and, in the process, finding hundreds of the little treasure coins!

1960 Small Date cents have an equally fascinating story. As time and space are

short here, I'll refer you to page 180 of my *Coins and Collectors* book to read about that. Anyway, the point is that such an "ordinary" series as Lincoln cents can provide many fascinating and romantic stories – and I've touched on just a few of them here.

In conclusion, once you pay for your coins, take the time to enjoy them. Coins offer the possibility of being an interesting collection, a profitable investment, and a relaxing pastime. Could anything be more ideal?

One of the most reliable marks of a cultured man is his active interest in the ideas and habits of other people. Another sign is a lively imagination, by the use of which he can form a complete picture from a few related facts. Indeed, a man who has the knack for it can become a world traveler without leaving his daily routine. He can live for an hour a day, in any period of history which he chooses and have as his companions the most exciting people who ever lived. There have been some real characters, too.

Some people feel that facts and a keen imagination are strangers to each other. The actual situation is that facts are the foundations upon which imagination may build an accurate and complete structure. We should never associate imagination with those sometime rascals, fantasies and dreams, unless one refers to misguided wool gathering.

A coin is a wonderful stimulant to new thoughts. . . . . Let your coins be magic carpets on which you can ride to distant lands, strange people and different times.

. . . . . Dr. Verner G. Rich  
(*The Numismatist*, September, 1955)



## Correspondence

WESTERN PUBLISHING COMPANY, INC. I have never seen a note from this  
Racine, Wisconsin company.

June 13, 1977

Angelita G. Legarda, M.D.  
P.O. Box 70  
Greenhills, Rizal, Philippines

Dear Lita,

Finally I have gotten around to making and sending a photo of a very curious note I have — it's printed in green, is unissued, and is from the Hong Kong and Manila Yuen-Sheng Exchange and Trading Company. I have absolutely no information about this company or any note it either issued or intended to issue. Aside from this one example,

Size is indicated on the photo, which I would like to have back when you are through with it, if you even want to run it in *Barrilla*. Since it has a Manila connection, I thought it might be of some interest — which is why I purchased it in the first place. The back is also in green with and without any vignette.

If anything else of interest comes up I'll be in contact again with you. For now, best regards and please remember me to Ben and all my other friends there.

Sincerely,

(Sgd.) Neil Shafer



## Museum News & Notes

### BOWERS AND RUDDY BOOKLET GIVES DETAILS OF ITS AUCTION SERVICE

An attractive 32 page booklet entitled "How to Sell Your Coins for the Best Price" has just been released by Bowers and Ruddy Galleries of Los Angeles, California.

In recent years auction has become an increasingly popular way of selling rarer coins and collections. Indeed, most major numismatic properties are now sold that way. Among the leaders in the field is Bowers and Ruddy Galleries — whose sales over the years have included many record-breakers. The Julius Turoff Collection, winner of the American Numismatic Association's "Best in Show" award, sold in 1976, the Matt Rothert Collection (Mr. Rothert is distinguished past president of the American Numismatic Association) sold in

1973, and many dozens of other collections have all made numismatic history.

This new book, written in a chatty and informative manner, explains auction selling step by step. An informative question and answer section provides data on commonly submitted inquiries.

Rounding out the booklet is a selection of letters from prominent collectors, firms, and others who have consigned to Bowers and Ruddy sales over the years.

To acquire your copy please request "How to Sell Your Coins for the Best Price" and direct your inquiry to: Bowers and Ruddy Galleries, Inc.; 6922 Hollywood Blvd., Suite 600; Los Angeles, CA 90028. The booklet will be sent free and without obligation.

### S.I.N. AWARD TO M.M. CURATOR

Dr. Angelita G. Legarda, M.M. Curator and executive editor of *BARRILLA* was recently awarded the silver medal of merit by the Society of International Numismatics (SIN) during its recent convention in Los Angeles, California.

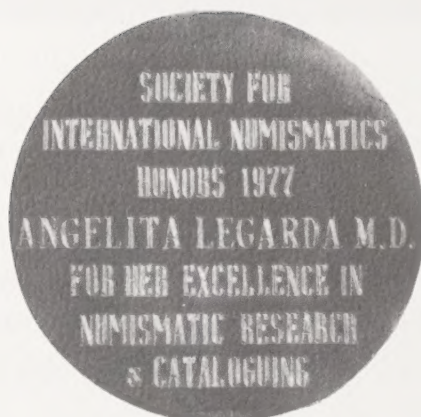
The award is the highest honor conferred by the S.I.N. and was in recognition of her excellence in numismatic research and the publication of her various articles in *BARRILLA*, *Coin World* and other numismatic journals. She is the author of *Piloncitos to Pesos*,

the only full-length book dealing with the history of Philippine coinage which was serialized in *Coin World*.

Dr. Legarda was also the main speaker in the educational forum at the SIN convention which was attended by more than 1,000 delegates from all over the world.

She is at present the president of the Philippine Numismatic & Antiquarian Society, the first woman ever to hold that post in the history of the 48-year old organization.





Silver medal awarded by the Society of International Numismatics (S.I.N.)



S.I.N. Certificate of Merit likewise awarded to Dr. A. G. Legarda





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